HOME ARTS AT WELLESLEY

BY THE EDITORS

THE home arts thrive at all of the colleges despite the fact that faculty, parents and that redoubtable hero, General Circumstance, all connive to annihilate them completely. Before the rush of denials starts, we must explain that the poor faculty only seem to block their expression by insistence on just a wee bit of scholastic standing. Mothers do their share by sending all manner of things already made to their fond offspring. And General Circumstance further complicates the situation by throwing teas, dances, concerts and dramatics, not to mention societies and athletics, into any spare time left over from studies.

In the face of this overwhelming competition, things are still made at Wellesley. Suppers are cooked in the kitchenettes provided in the dormitories. Magnificent repasts are served in the larger and more completely equipped kitchens of the six societies. And interior decoration, one might say, never stops from one year's end to the next. Each fall sees a more and more determined move towards the aesthetic, and the foolishnesses of freshman years are left to the mercies of little sister at prep school as the wily sophomore presses onward with set lips towards a room in Tower Court or Severance or Claflin, with perhaps a real etching on the walls, or at least a bevy of good prints from foreign shores.

As for needlework itself, hooked rugs, petit point, plain sewing, crocheting and gadget making are equally popular. There are those who attribute the popularity of the needle and the crochet-hook to the fashions of the nineties, but this is hardly correct. No fashion on earth could make girls of today sew or knit if they didn't want to.

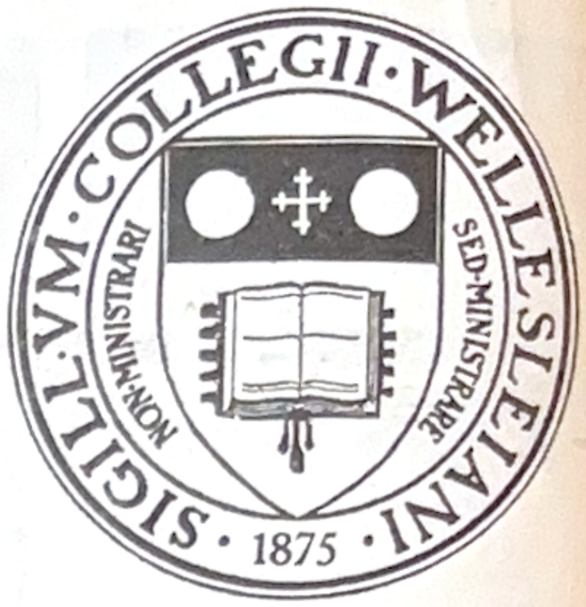
Rolled berets with sweaters to match are being made most feverishly. Three, four and five berets are not considered too many for one wardrobe. Of course, there are rumors that some of the sweaters, on being worn, suddenly become long sausage-shape coats, and that the berets after a single wearing cannot be persuaded to remain on the head but fall down over the face of the wearer like chain mail of the days of chivalry.

All of such talk, however, is only two-thirds truth, for where there is one misshapen suit of mail, there are at least six smart sweaters worthy of the finest mills, with hat to match.

A full sized patchwork quilt, designed and executed by a girl from Tennessee, decorates one room. Another girl is taking orders for mittens. The pattern which she executes in many colors is taken from a pair of Labrador mittens.

The group in the illustration shown on this page is typical. Two sew, one makes a big cross-stitch rug, another knits, and down in the foreground are the covered coat-hangers of the girl who couldn't get in the picture.

But the work of art about which the most conversation hinges is a tapestry in cross-stitch which one girl has completed after four years of work, off and on. It represents an outdoor scene in bright colors and hangs on her wall in Freeman Hall.



Plain sewing flourishes wildly where least expected, in strange combinations, carried out in diverse circumstances. Read what was penned by "Sally Pep" in her diary of the years 1926-1927 to 1930, which appears in the 1930 edition of Legenda, the college year-book. Says Sally:

"13. Did resolve to make me a dress against the coming of Junior Prom, for the which I have invited Joey, being hard put to it to ask him or Biff, and he accepting, I did purchase flower'd chiffon and did cut it by the pattern with manicure scissors, it being past midnight and too late to borrow others. Am resolved the next dress I make, this being my first, be gingham which will stay where it be put."

Going back to interior decoration, the Inquiring Reporter, recently made a survey of college rooms, her findings appearing in the Wellesley College News. We reproduce the article in part, due to lack of space only.

The story starts off with food, although the subject was decoration. This is not, however, unseemly, for the freshmen rooms were visited first, and the ensuing descriptions of food were inevitable.

"The apples attract one's attention first to food, which is a primary freshman attraction. Peanut butter and wheat thinsies are usually found flanked by a gummy knife on the window-sill. Cheese in tinfoil, strawberry jam, and cookies in tins are usually found in the bookcase. The food diminishes in successive years but breaks out again in the senior class in the form of a box of tea, some lump sugar and an occasional recurrence of the peanut butter.

"Freshmen like pastel colors. Curtains run to pale greens and yellow with a smattering of bright blue and very little pink. Cretonnes are gay and pert. Sophomore year finds them somewhat faded with traces of ink and peanut butter clinging to them reminiscently.

"Juniors are more apt to change their color-schemes than are sophomores or seniors. By the beginning of junior year, the starch has vanished from the organdy, the cretonne has merged into a pale monotone, the India print has begun to pall. At this point one notices a change to darker colors. Brown bedspreads with orange curtains and tables.

"Black and silver combinations, showing the exotic personality hidden for two years under the subterfuge of blue and yellow pillows. At this stage, too, miscellaneous knick-knacks disappear, the small china dogs and cats, the dolls dressed in green taffeta or giddy gingham.

"Senior rooms are easier—lacking somewhat the forced atmosphere of self-expression."

She lets the seniors off lightly—We wonder why!

How the Home Arts fare at Smith College, will be told of in the April issue

NEEDLECRAFT
the Home Arts Magazine

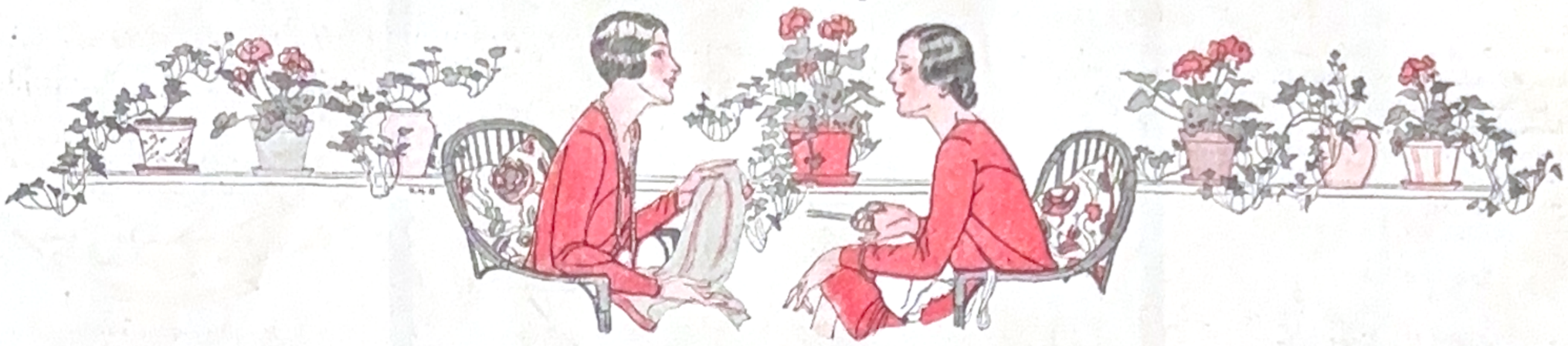
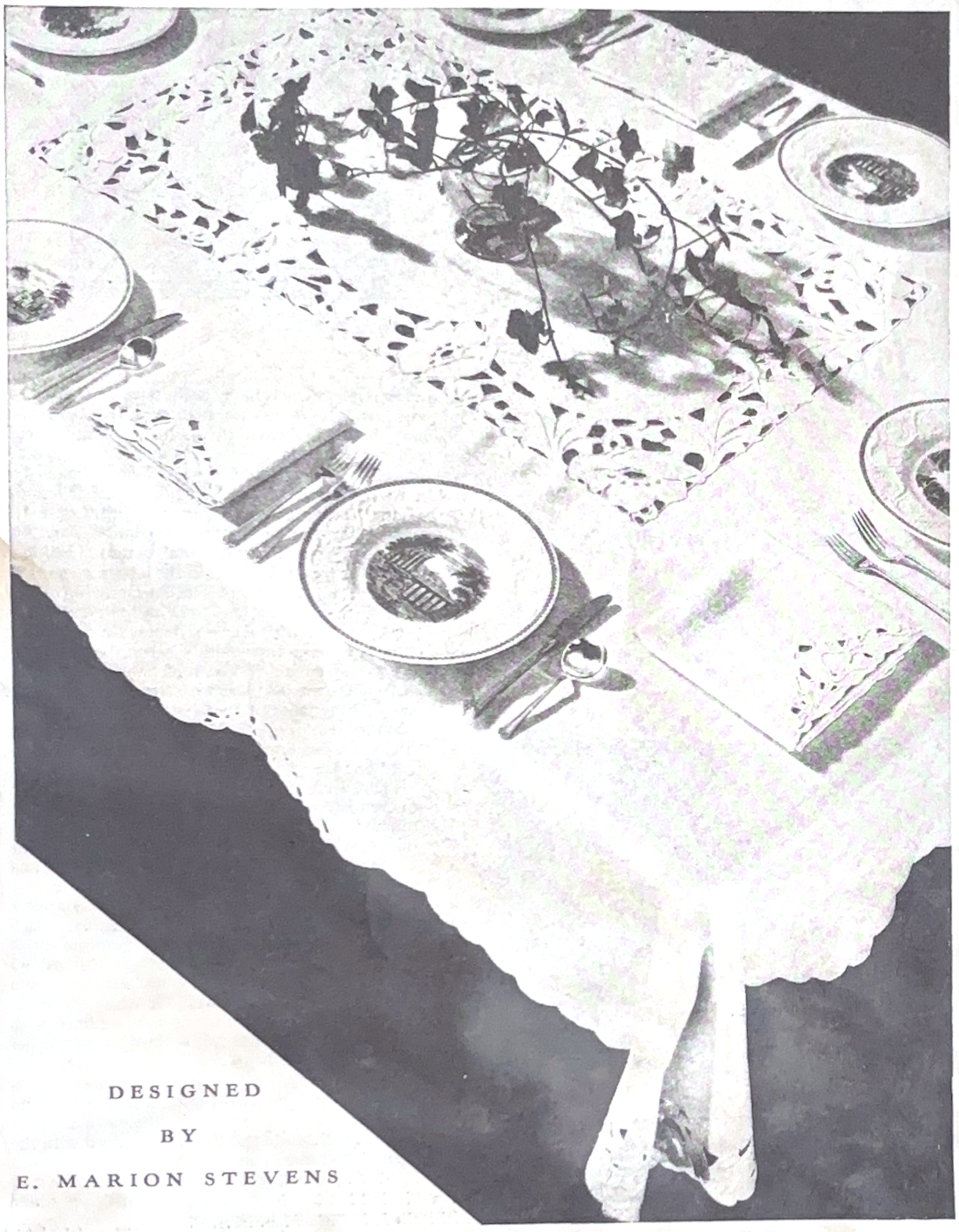


Table Linens of Fine Distinction

Feature Cutwork Embroidery

White Stitchery on Ivory Linen



DESIGNED
BY
E. MARION STEVENS

The silver used in this setting is the 1847 Rogers Bros. Silverplate (supplied by courtesy of The International Silver Company) in a new pattern called "Her Majesty." Note the long slender handles and short blades and tines of this modern version of flat table silver known as Viande

The service plates are Wedgwood (supplied by courtesy of the Jones, McDuffee and Stratton Corporation of Boston), featuring scenic designs printed in black on an ivory ground. The pattern is called Torbay

No. 32-2-1 Tablecloth
No 32-2-2 Napkin

AMONG the treasured possessions which every woman who takes justifiable pride in the appearance of her dining-table finds indispensable is a decorative tablecloth of as great beauty as her purse will permit.

Without overlooking the dignity and richness of texture of damask, one may safely say that there is nothing which provides a more delightful background for table service than a texture which affords glimpses of the dark wood of the table top beneath it, such as lace or linen from which portions of the fabric have been cut in the process of decoration.

Each has its place, but the embroidered linen cloth is a happy compromise between the formal dignity of the damask and the elegance of the all-lace cover, and since it is equally suitable for luncheon, dinner or buffet service, such a cloth is a most worthwhile investment.

Another count in its favor is that it can easily be made at home by anyone who is at all handy with the needle, and for considerably less money than is required for the purchase of either damask or lace of the same comparative value.

IVORY white linen, sufficiently heavy in texture to hang in graceful folds over the edge of the table top, is a most satisfactory material for a cutwork cloth, the stitchery being done with a single thread of white embroidery cotton which is approximately the same weight as those in the fabric. When the stitches are placed closely together, to form a smooth, unbroken line, a feeling of delicacy and lasting beauty is secured.

In the decoration of the pictured cloth, the graceful growth of the familiar poppy has been so handled as to produce a maximum effect with a minimum amount of work.

An oblong paneled arrangement of the poppy motif is centered on the table top in such a manner as to form a frame for a centerpiece of either fruit or flowers, which may be flanked on either side with candelabra for the evening meal or compotiers for a midday luncheon. Or the centerpiece may consist merely of a few sprays of ivy, supported in a glass bowl of interesting shape and allowed to trail gracefully toward the ends of the table. Since practically every home possesses either a pot or a bowl

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